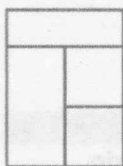


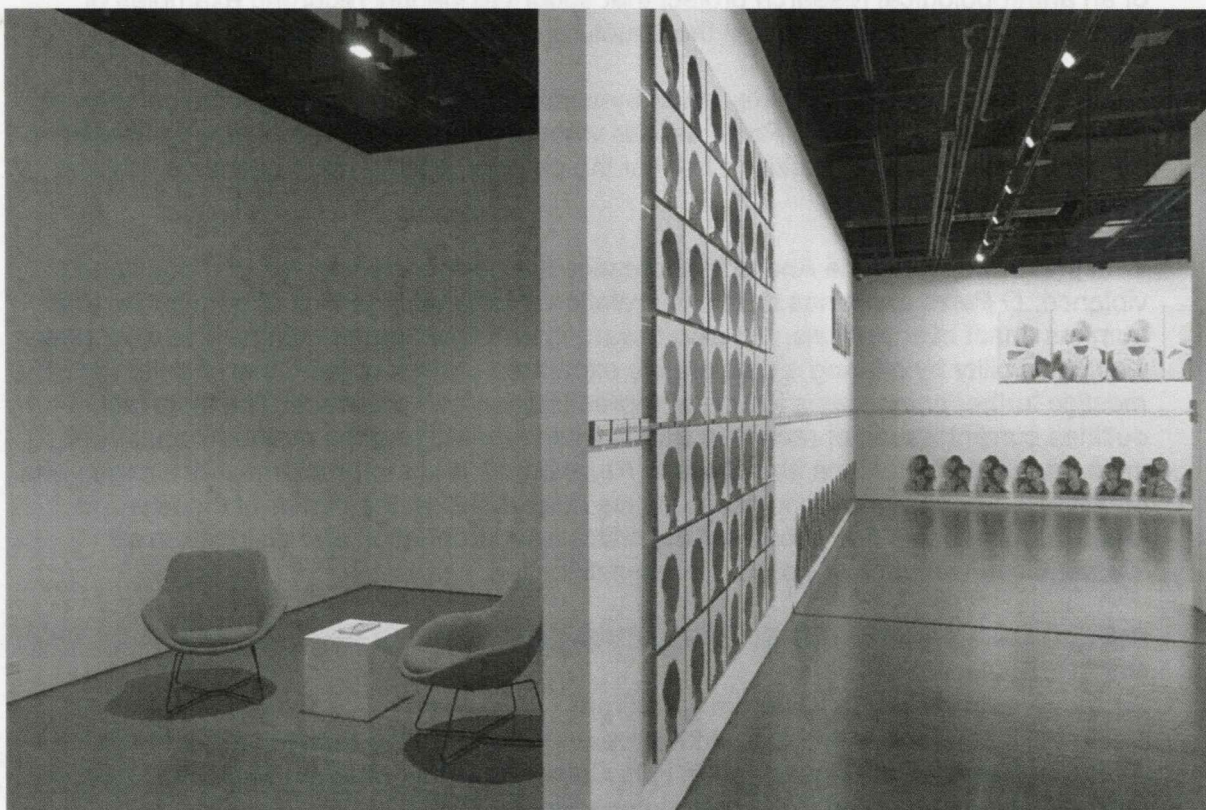
**LEONARD & BINA ELLEN
ART GALLERY**



August 27 – October 12, 2019
JONATHAS DE ANDRADE
COUNTER-NARRATIVES AND OTHER FALLACIES

Curator: María Wills Londoño, in collaboration with Audrey Genoïs and Maude Johnson

In partnership with MOMENTA | Biennale de l'image – 16th edition



Jonathas De Andrade, *Eu, mestiço*, 2017. Impressions UV sur carton ondulé Falconboard. Vue d'installation (détail). Photo : Paul Litherland. Avec l'aimable concours de l'artiste

EXHIBITION FINAL REPORT

PROGRAMMING 2019-2020

Exhibition title: Jonathas De Andrade, *Counter-narratives and other fallacies*

Curator: María Wills Londoño, in collaboration with Audrey Genois and Maude Johnson

Exhibition dates: August 27 – October 12, 2019

Opening: Saturday, September 7, 12 pm — 4 pm

EXHIBITION DESCRIPTION

In his research and documentation-based practice, the Brazilian artist Jonathas de Andrade addresses cultural and identity issues by exploring collective memory and historical narratives. Through photographs, videos, and installations, he deals with the blind spots and omissions of dominant narratives conveyed by the social, political, and ideological realities of the contemporary world. Historical perspectives, documents, and archives feed into interventions that highlight the systemic constructions arising from power relationships. Ambiguity is frequently used as a strategy to mobilize critical debate, as de Andrade seeks to uncover the relations of domination and inherent violence of these discourses.

In the exhibition *Counter-narratives and other fallacies*, de Andrade presents the photo installation *Eu, mestiço* (2017) and the video *O Peixe* (2016). As its starting point, *Eu, mestiço* looks at *Race and Class in Rural Brazil* (1952), a book documenting the results of an anthropological research project that sought to identify recurring examples of racism and, more broadly, reveal the structural genesis of racism in Brazil.

Much like the ethnographic films made by anthropologists to document the cultures and traditions that they study, *O Peixe* depicts what appears to be a ritual among fishermen from a coastal village in Brazil. In front of the camera, a fisherman catches a fish and hugs it gently until it dies.

With these two works, de Andrade addresses the paradoxes that link corporality and violence. *O Peixe* examines the power relationships and dynamics of domination that humans enact over animals, but also toward their fellow human beings. The work plays with plausibility by offering a deliberately exoticized portrait of the Other. For its part, *Eu, mestiço* further complicates issues of representation and presence. The installation outlines current issues of racism in Brazil, while reassessing the methodologies and study results behind *Race and Class in Rural Brazil*, and the problems that it raises and conditions. The theatrical and performative relationship at the centre of these works creates a distancing that allows for the critical reappropriation and dislocation of “corporalized” violence: a possible deobjectification.

PUBLIC PROGRAMS AND SPECIAL EVENTS

DISCUSSION

Saturday, September 7, 12:00 pm – 4:00 pm

María Wills Londoño with Elisabeth Belliveau, Karen Paulina Biswell, Jonathas de Andrade, Patricia Domínguez, Chun Hua Catherine Dong, Meagan Musseau, Juan Ortiz-Apuy, Miguel Angel Rios, and Victoria Sin.

As part of the public activities for MOMENTA 2019

OPENING

Saturday, September 7, 4:30 pm – 6:30 pm

MOMENTA TIME
BILINGUAL GUIDED TOURS

Thursday, September 26, 5:00 pm — 6:00 pm
Saturday, October 5, 2:00 pm — 3:00 pm

Bilingual guided tours of the exhibition *Jonathas de Andrade: Counter-narratives and Other Fallacies*.

As part of the public activities for MOMENTA 2019

TOUR IN ARABIC

Monday, September 30, 6:00 pm

Commented tour and conversation on the exhibition in Arabic with educator Emma Haraké

LOCAL RECORDS

Friday, October 4, 4:30 pm – 6:30 pm

Archive session on the categorization of bodies, human races, and emotions in ethnographic and physiognomy studies from the 19th and 20th century.

The humoral basis of race difference? Depictions of race in medicine within the holdings of the Osler Library of the History of Medicine.

In 1812, one year before succumbing to tuberculosis contracted in the course of medical study, military surgeon and artist Jean-Galbert Salvage published an impressive elephant folio work, *Anatomie de gladiateur combattant*. The purpose of the work was ostensibly to provide anatomical information to artists hoping to perfect their depictions of the human form, but it is far more than an anatomy primer for artists. Near the back of the book, Salvage includes two-page of discussion on the characteristics of human races. Though he starts with a Biblical explanation, his descriptions are distinctly humoral and thus betray his medical training. This unexpected finding is the starting point of analysis of and challenge to writings about humanity, race, and physiognomy.

Examining material spanning several centuries, participants will have the opportunity to seek answers to such questions as: is it appropriate to say that race was discussed in medical terms? What assumptions are evident in the works on display? What ideas are present that may be unexpected to a 21st-century reader?

Local Records is a program that pairs exhibitions with relevant archival holdings in Montreal. Animated by a guest researcher each seminar coordinates encounters and discussions around a selection of primary documents, offering a local lens through which to consider the exhibition and a point of departure for new research.

PROJECTION

Saturday, October 5, 6 pm

Barravento, dir. Glauber Rocha (1962)
80 min., DCP, In Portuguese with English subtitles

Shot in the north-eastern state of Bahia, Rocha's *Barravento* (trans. The Turning Wind) is one of the foundational films of Brazil's Cinema Novo movement. The film follows a young villager's return home after studying in Salvador. Newly awakened to Brazil's economic and social

contradictions, he spurs revolt among the village's Afro-descendant fishermen and equally attempts to dislodge the local religious authority.

Featuring Candomblé ritual, song, and dance, the film's analysis takes form through an overlap of political, theatrical, and quasi-ethnographic lenses. Writing under the military dictatorship in 1967 in Cahiers du Cinéma, Rocha positioned Barravento, his directorial debut at 20, as a step towards a new guerrilla cinema in Brazil.

ARTIST-RUN RENDEZ-VOUS

Thursday, October 10, 6:00 pm - 8:00 pm

Event organized by the Faculty of Fine Arts in collaboration with the Ellen Gallery

PUBLICATION

Ways of Thinking on-line versions are available via the Gallery's website.

Handouts printed and distributed: French: 210 / English: 340

PRESS REVIEW

Nicolas Mavrikakis, "Momenta, l'image hors de son cadre," in *Le Devoir*, 24 août 2019
<https://www.ledevoir.com/culture/arts-visuels/561188/momenta-l-image-hors-de-son-cadre>

Eric Clément, "Momenta 2019 : devant l'objectif des femmes ," in *La Presse*, 31 août 2019
<https://www.lapresse.ca/arts/arts-visuels/201908/30/01-5239312-momenta-2019-devant-lobjectif-des-femmes.php>

Jérôme Delgado, "Le corps au-delà des images," in *Le Devoir*, 21 septembre 2019
<https://www.ledevoir.com/culture/arts-visuels/561188/momenta-l-image-hors-de-son-cadre>

ATTENDANCE

Number of days open to the public: 35

Total exhibition attendance, including events and public programs: 2152

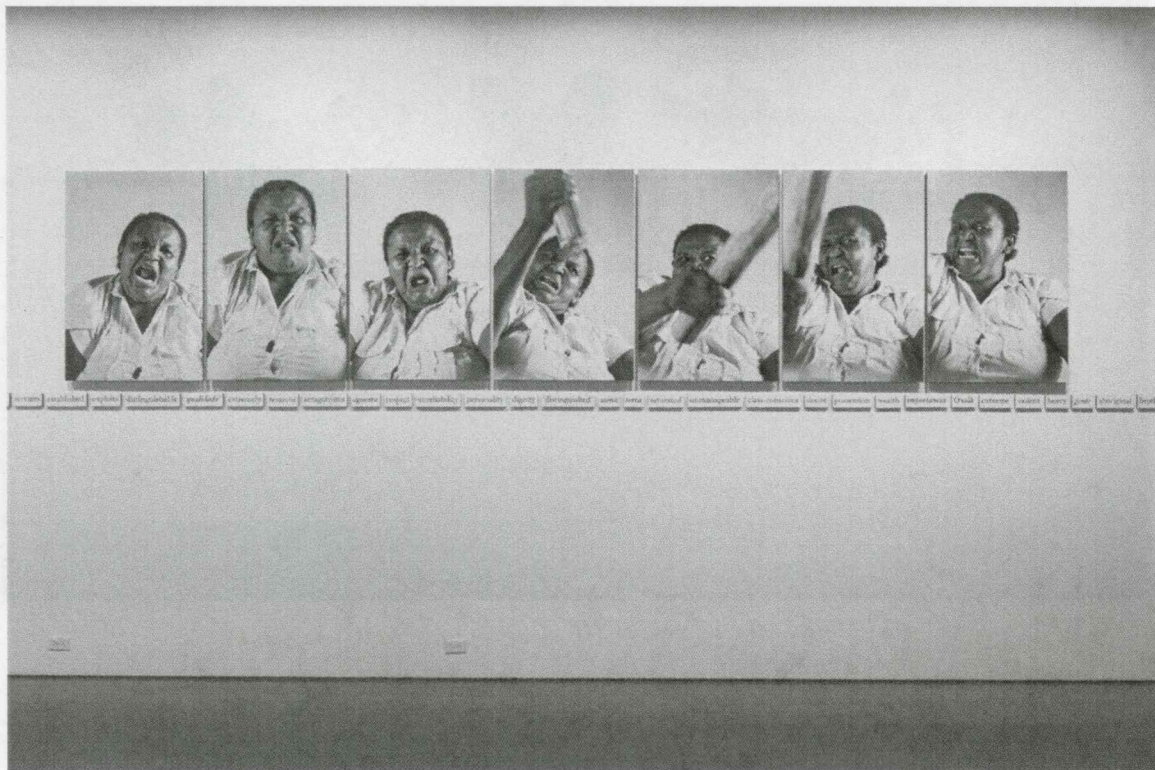
Total exhibition attendance, excluding events and public programs: 1374

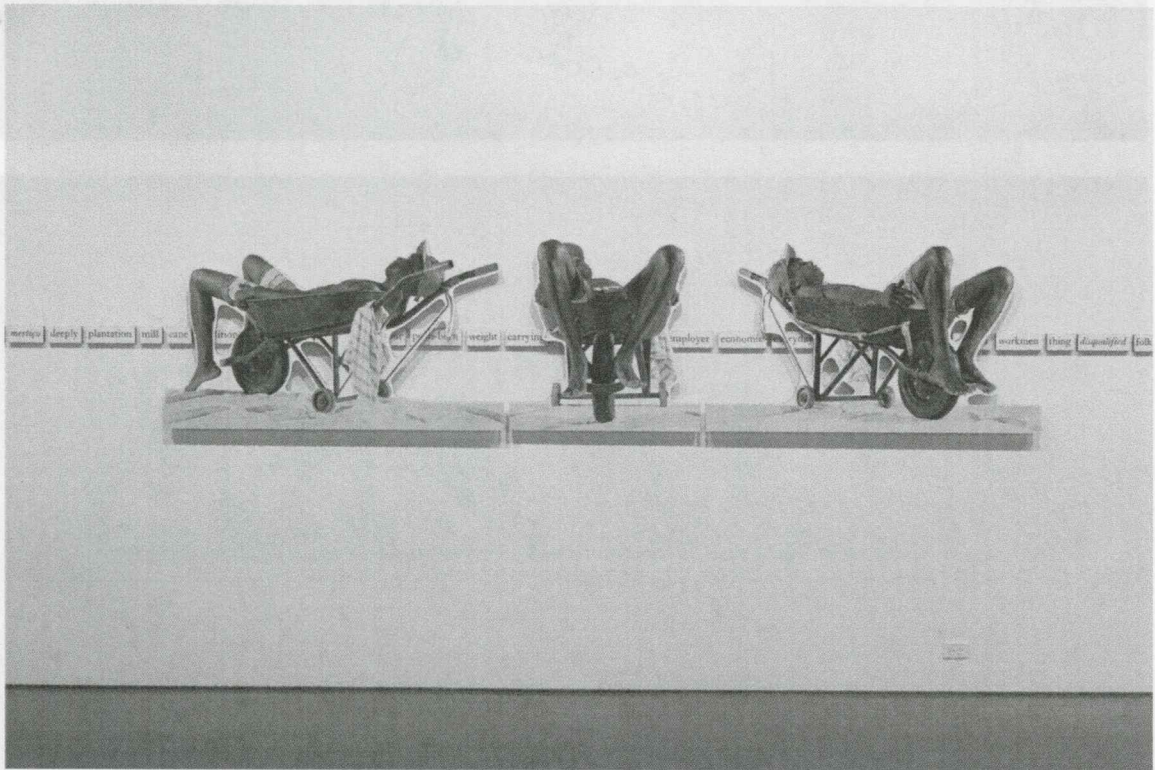
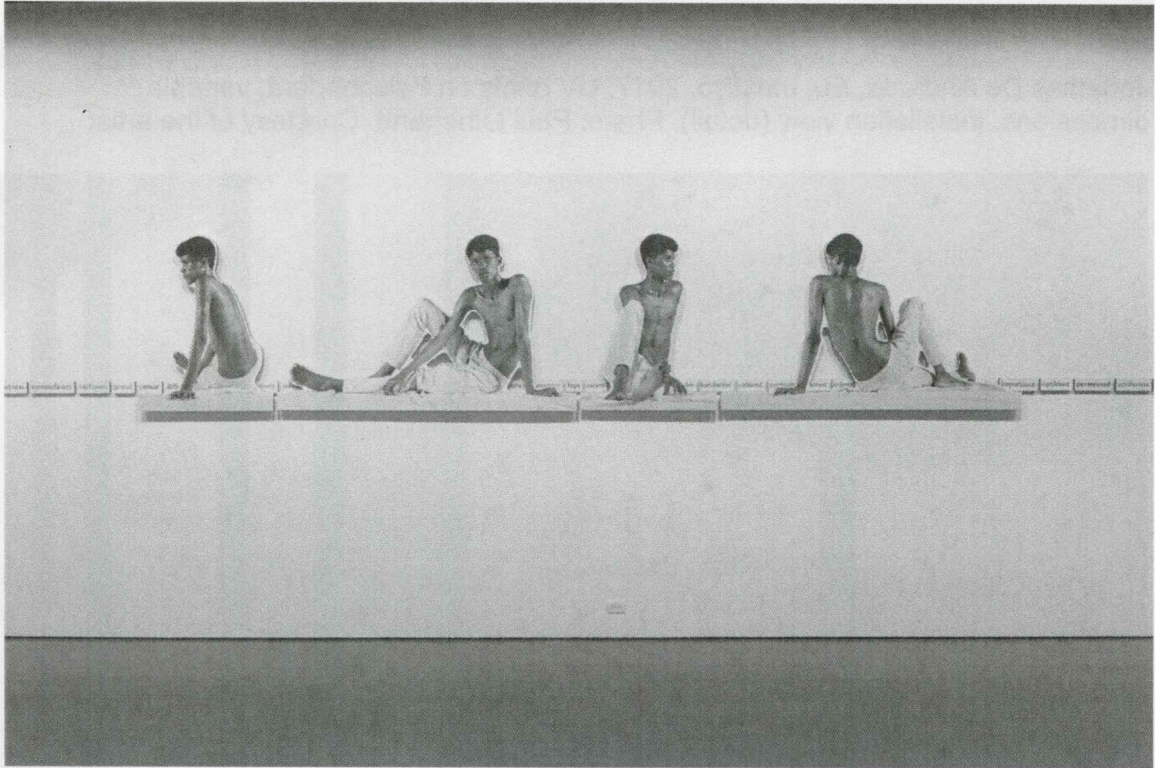
Total attendance for public programs and special events: 778

(Public programs + tours)

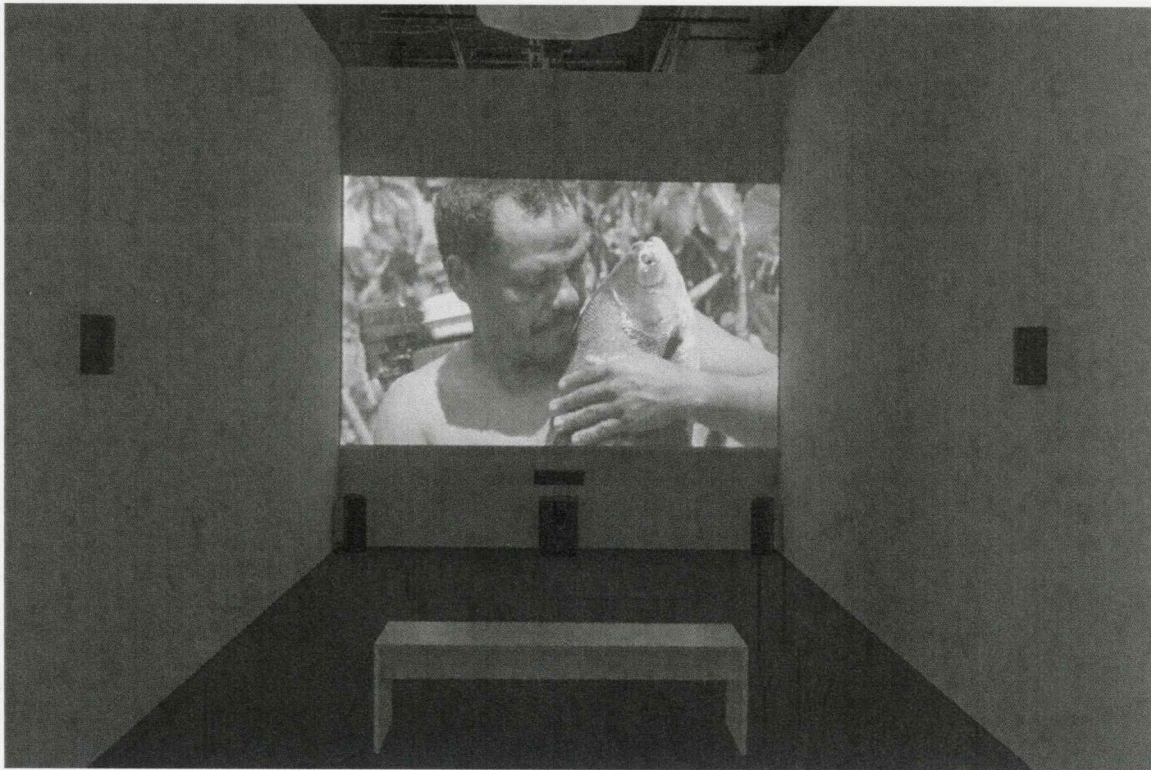
DOCUMENTATION & LIST OF WORKS

Jonathas De Andrade, *Eu, mestiço*, 2017, UV prints on Falconboard, variable dimensions. Installation view (detail). Photo: Paul Litherland. Courtesy of the artist





Jonathas de Andrade, *O Peixe*, 2016, 16 mm film transferred to HD video, color, sound, 38 min. Installation view. Photo : Paul Litherland. Courtesy of the artist



FINANCIAL SUPPORT

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